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Season

Week of August 18, 1952

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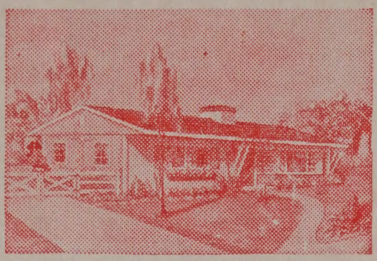

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BEGINNING AUGUST 25 thru AUGUST 30
"CAROUSEL"—Music by RODGERS and HAMMERSTEIN

THE CAPE PLAYBILL

Volume 4 No. 8 Week of August 18, 1952

The Cape Playbill furnishes weekly programs for the Cape Playhouse, Dennis, Mass., and the Falmouth Playhouse, Coonamessett, Mass. It is published weekly during the summer theatre season by the Cape Playbill at Kendall Printing Company, Falmouth, Mass. Advertising rates furnished upon request. Please address inquiries to Box 887, Falmouth, Mass.

Girls Love Ghosts

By JOHN CECIL HOLM

(Author of "Gramercy Ghost," "Three Men on a Horse" and "Best Foot Forward.")

There is a belief among seasoned playwrights such as Owen Davis, the dean of American playwrights, who has written more plays than I can count and Howard Lindsay who has a mighty fine batting average, that all things being equal, the chances of failure or survival of a play rest on the basic idea. If the premise is not acceptable it does not matter how the package is wrapped and all your labour would have been for naught.

This preamble brings us up to the subject of "Gramercy Ghost," a property in which I am very much concerned and have been for several years. In the first place I woke up early one morning with the idea of a girl who inherits a ghost. This is known as "the idea," "the premise," "the spring-board" or the "take off." So I went back to sleep knowing that I would not forget it and that if it was any good I would still have it in my head when I awoke. It was there all right and I found it intriguing, but I had no idea how any one else would accept it. So it meant writing a script and rewriting and then trying the play out and rewriting again. Several years later we still had the basic idea and were up to about draft number seven. The play had been: a. Tried out in summer stock; b. Performed for one hour on television with Nancy Coleman as Nancy Willard; c. Sold for Broadway production.

With Sarah Churchill as Nancy we began our pre-Broadway tour. Along with the rewriting that always goes with a Broadway bound production there are moments of the social life that stand out in memory: President and Mrs. Truman enjoying the play. Being invited to a party in Washington where Senator Kefauver was the guest of honor and having some one ask what you thought of Mr. Kefauver as presidential timber as "they were going to run him." Here it is August; the President has less than six months to go and the Senator has had his innings and lost, but the play, which was the reason that took us to Washington is still running merrily like a mechanical toy. True, it is no longer in Washington as we were there only a week and it is not in New York where it played 100 performances, but it is being performed about the country by the most attractive bevy of Nancy Willards. I haven't caught up with them all as yet, but early in August I did see a warm and charming Veronica Lake in the role, Angela Landsbury was entertaining the citizens of the rich farming country of Pennsylvania and from the newspapers I read that among other Nancys there were Joanne Dru, June Layton, and Vicki Cummings.

Which brings us up to Dennis on Cape Cod and June Lockhart. Miss Lockhart played the part earlier in the season in Mountainholme, Pennsylvania, and at the time I wished I could see her performance. The wish came true I am happy to report and here she is transported to the Cape Playhouse.

The future of "Ghost" looks bright indeed. There is what is referred to in the trade as "picture interest." Also correspondence has been flying back and forth to London about a possible English production and in many a summer barn a sunburned miss is commiting to memory the role of Nancy Willard.

Just why the "Ghost" has an appeal to these attractive misses I am not too sure, but I once asked several women in the audience after a performance and I could be wrong, but it seemed to me that they welcomed the idea of a ghost around the house especially if he was like the Nathaniel in the play, had good manners, made a nice appearance and kept his place. As I say I could be wrong, but I had the feeling they thought Nathaniel would be much less trouble than a husband.

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DIRTY WORK AT THE CROSSROADS

The announcement of a forthcoming production by the Cape Playhouse apprentices has always aroused great excitement on Cape Cod.

For each season during the past years it has been a much heralded event that provides the talented apprentices of the Playhouse the opportunity of showing their particular skills, be it in the role of actor, technician or designer.

This season, for one performance only, on Thursday, August 28, at 2:30 P. M. they will offer "Dirty Work at the Crossroads" or "Tempted, Tried and True," an old fashioned melodrama complete with hero, heroine and villain. Won't you make a date to be our guest at the Playhouse on Thursday, August 28, for an afternoon of mirth, merriment and sheer theatrical fun?

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Week of AUGUST 25
ON YOUR TOES
Music by Richard Rodgers Lyrics by Lorenz Hart

FORTHCOMING

THE CLOSING WEEK of the 26th season of America's Most Famous Summer Theatre promises to be one of the highlights in the histrionic career of the Cape Playhouse. For it is with great pleasure that the Playhouse offers the First Lady of Laughter, BEATRICE LILLIE, in her own hilarious revue, "An Evening with Beatrice Lillie" for one week only beginning Monday, August 25.

The ebullient British comedienne will recreate some of the songs and sketches which have made her a favorite on both sides of the Atlantic. With the English, Bea is as popular as tea. She is a topic of discussion from palace to pub, and listed in the peerage of Lady Peel. With Americans she is an ambassador of wit who has been cementing Anglo-American relations with a concrete vivacity and indestructible verve ever since she first winked at us across the footlights and sang her saucy lyrics. Now she is recognized as an international institution approximating lend-lease in importance but much more fun.

Appearing with Miss Lillie in her first venture in summer theatre will be REGINALD GARDINER, debonair star of Broadway and Hollywood, whom she persuaded to come to America and who came to stay. Together they will present a program of brittle absurdity and extravagant spoof, casting side glances at home and abroad.

For the many thousands of theatregoers who saw the hilarious Bea at the Falmouth Playhouse a few weeks ago there will be added interest in her appearance at the Cape Playhouse. For her engagement here Miss Lillie will afford us with practically an entire new program of sketches and favorite hits from her repertoire.

Evening performances for "An Evening with Beatrice Lillie" which continues through Saturday, August 30 are at 8:30 with matinees on Wednesday and Friday at 2:30.

May we suggest that you order tickets without delay to avoid disappointment.

Our box office will remain open during the first intermission so that you might place your reservation for an evening of outstanding entertainment.

FOR THE FINEST IN ART

This week's exhibition of Modern Cape Artists at the Cape Arts Center, has been selected by Kenneth Campbell and includes work by Karl Knaths, Hans Hofman, Morris Davidson, Fritz Bultman, Pearl Fine, George McNeil, Adolf Gottlieb, Bob Richenburg, Peter Busa, Leo Manso, and Boris Margo.

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ABOUT THE PLAYWRIGHT

JOHN CECIL HOLM was bitten by the stage bug in his native city of Philadelphia. The bug is rather prevalent there and Holm contends that more people have taken to the world of make believe from that city than any other in the United States. He stands by the statement but

refuses to go into any reasons for the turn over. Stage fever reached the pitch for him when he was a freshman at the University of Pennsylvania and selected to play the juvenile lead in the production of the Mask and Wig Club. All of this happened over twenty-five years ago, but the virus was so strong that he left college and threw himself upon the mercy of the Broadway casting offices.

Soon after he was engaged to play in stock in Pittsfield, Mass., and after several years of stock he came back to Broadway long enough to be engaged as the hoofing Roy Lane in a so called Southern company of "Broadway."

When Lee Tracy was ailing in "The Front Page," Jed Harris remembered Holm and engaged him to learn the role of Hildy Johnson. This he proceeded to do at current wages and just in time and when Tracy took a much needed rest Holm played his role for ten performances.

From that time on Holm stayed around New York for quite a few years and was seen in: "Whirlpool," "The Up and Up," and "Wonder Boy" among other plays as well as in nearby summer stock companies. He created the role of Gordon Whitehouse in "Dangerous Corner" and the role of Jamie in "Mary of Scotland." It was while in this latter play that he conceived the idea of "Three Men on a Horse," which with George Abbott as collaborator, became one of the big hits of all time.

With this success under his belt he did less acting and more writing. Among his credits are the book of the teen-age musical, "Best Foot Forward," the adaptation of "Sweethearts" which Bobby Clark pranced about in on Broadway, the farce, "Brighten the Corner," which starred the late Charles Butterworth. He also worked on "Banjo Eyes" which starred Eddie Cantor and which was adapted from "Three Men on a Horse" and has labored in the vineyards of Hollywood. Between times he put one word after the other to become two books; one, "Sunday Best," the story of a Philadelphia Family and the other a fantasy about Philadelphia poultry called, "McGarrity and the Pidgeons."

Recently he has kept up with his acting as well as writing and has written and acted in more than a dozen TV plays. When "Gramercy Ghost" was playing on Broadway he jumped into the role of the Ambulance Driver when the actor playing the role had an opportunity to direct in stock.

In 1936 Holm and his wife purchased an old captain's home on Cape Cod in Chatham and the last few years have made the Cape their residence.

Playhouse audiences will remember him from last season as the bartender who ministered to Imogene Coca's wants in "Happy Birthday."

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Ticket reservations will be held until 7:00 Evenings; 1:00 Matinees.

WEEK BEGINNING MONDAY, AUGUST 18

RICHARD ALDRICH presents

JUNE LOCKHART JOHN DALL

in

Gramercy Ghost

by John Cecil Holm

Staged by MR. HOLM
Setting by Paul Bertelsen

CAST

Margaret Collins	MAUD SCHEERER
Nancy Willard	JUNE LOCKHART
Parker Burnett	TOM TYRRELL
Luther Ames	GRAHAM VELSEY
Charley Stewart	JOHN DALL
Nathaniel Coombes	ERIC DANIELL
Officer Morrison	EDWARD KNIGHT
Irv	PAUL BERTELSEN
Rocky	PAUL J. PHILLIPS
Ambulance Driver	JOHN CECIL HOLM
Assistant Driver	DANIEL WALKER

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ACT II
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ACT III
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ACKNOWLEDGMENTS

The Cape Playhouse wishes to express its sincerest appreciation to the following for furnishings and incidental properties: Mr. and Mrs. Roland Allen, H. Stone's Antiques, Surrey Forge Antiques, Lichti's, Here Today Antiques, Arthur T. Gregorian Antiques, Louis Dean Radio Store, Gilpin's Antiques, Robert C. Eldred Antiques, Colonial Candle Company, Mrs. Charles Minot Hayden, Myers Furniture, Lighthouse Inn, Cape Cod Hospital, Hyannis Hardware, The Yarmouth Greenhouse for floral decorations.

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Paul J. Phillips ..... Stage Manager
Frederica Hart ..... Asst. Stage Manager
Edward Knight ..... Asst. Stage Manager
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JUNE LOCKHART (Nancy Willard) made theatrical history in her first Broadway appearance as the ingenue in "For Love or Money" with Vicki Cummings and John Loder. Critics showered her with superlatives of "captivating," "enchanting," and "Broadway's newest star." Miss Lockhart who is the daughter of the famed theatrical family of Gene and Kathleen Lockhart rose to stardom in "For Love or Money" and after a season's run on Broadway was whisked off to Hollywood and a three year contract with Eagle-Lion studios where she made several important films. After her contract expired, Miss Lockhart returned East and married Dr. John F. Maloney and has made her home in New York. Today she might well be dubbed America's leading television actress. She has starred in such video productions as "Lucky Strike Theatre," "Celebrity Time," "This Is Show Business," "Pulitzer Prize Playhouse," "Prudential Family Theatre," "Studio One," "Schlitz Playhouse of Stars," and "Lux Video Theatre." She is currently a regular member of the rather scholarly panel show, "Who Said That."

JOHN DALL (Charley Stewart) made his first mark via the silver screen opposite Bette Davis in "The Corn Is Green." This was followed in rapid succession by a series of first rate performances in "Something In the Wind," "Another Part of the Forest," "Rope," "Gun Crazy," and "The Man Who Cheated Himself." Mr. Dall is not unfamiliar to theatregoers for he is well remembered for memorable performances in the Broadway produc-

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tions of "Dear Ruth," "Red Gloves," and "The Heiress." Stock has also claimed an equal amount of Mr. Dall's versatile talent for he was seen to great advantage

on the stages of the Petit Theatre in New Orleans; Lakewood Players in Maine; Red Barn in Westboro, Mass; Chase Barn at Whitefield, New Hampshire; Barter Theatre in Virginia and Chapel Theatre in Great Neck to mention a few.

ERIC DANIELL (Nathaniel Coombes) brings to his role a wealth of theatrical experience gained both in this country and abroad. A native New Yorker, Mr. Daniell has only just returned from England where he remained for the past year on a Fulbright Award. During this interim he worked with many of the great theatre personages of London's famed West End including John Gielgud in "Much Ado About Nothing;" Peter Glenville in "Summer and Smoke;" and Ralph Richardson in "The Tempest." Not content with being an actor, Mr. Daniell proved his versatility as a director staging many important productions in repertory companies appearing throughout Britain. He returned to Cape Cod in time to open the twenty-sixth season of the Playhouse as its stage manager. Cape theatregoers are familiar with Mr. Daniell in the role of actor for he is remembered for his performances in last season's productions of "Berkley Square," "See Naples and Die," and "Happy Birthday."

TOM TYRRELL (Parker Burnett) a native of Champagne, Illinois, and a graduate of the University of Illinois allowed no time to intervene between his college graduation and his entrance to Yale's Department of Drama. While pursuing his M.A. Mr. Tyrrell gained national recognition via Life Magazine for his outstanding performance in the title role of Goethe's "Faust." Upon the completion of his studies at Yale he took even greater strides that were to lead him all over the world in a USO tour of "The First Year." Any number of this country's top-notch summer theatres may lay claim to his being their most promising actor for he has created superb performances in many productions at the famed Monomoy Theatre in Chatham; the Lakewood Theatre in Skowhegan; the Artillery Lane Theatre in St. Augustine; the Barter Theatre in Virginia and most recently was acclaimed as the director of the Astor Theatre's winter stock season located in Lawrence, Massachusetts. Dividing his time between the stage and television he has scored on "Studio One," "Crime Photographer" and "Lux Video Theatre."

MAUDE SCHEERER (Margaret Collins) returns to the stage of the Cape Playhouse after having given audiences a performance in "The Devil's Disciple" that proved to be one of the highlights of the 1952 season. An actress who has distinguished herself for her solo programs, "Bringing Broadway to You" in the institutions of higher learning across the country Miss Scheerer has only recently returned from the Arena Playhouse in Houston, Texas, where she scored most successfully in a number of brilliant productions. Her ability at being able to superbly capture a diversified grouping of roles was shown to best advantage in her portrayals at the Arena Playhouse as Eada in the American Premiere of Sean O'Casey's "Red Roses for Me;" Matilde in "Shop at Sly Corner;" Lady Bracknell in "The Importance of Being Earnest;" and Grandma in "Primrose Path." On Broadway she appeared

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to great acclaim with John Mason in "Bathsheba" and has divided her time between the stage and television having appeared on "Kraft Theatre," "Studio One" and "Silver Theatre."

EDWARD KNIGHT (Officer Morrison) whose Herculean task it has been to construct the innumerable settings and special effects for this season comes well fortified for his role both as actor and technician. A graduate engineer from Georgia Tech, Mr. Knight decided to pursue a career in the theatre which he has ably accomplished. Enrollment at Catholic University seemed the logical conclusion and one that has never been regretted. For it was here that he was to receive the invaluable tutorage of the now famed New York drama critic Walter Kerr. Upon the completion of his studies, he spent a long trek in the United States Navy. He has made many appearances via the coaxial cables as well as performances at the Cape Playhouse in "Happy Birthday," "A Door to a Room," and "See Naples and Die."

GRAHAM VELSEY (Luther Ames) has devoted his abounding talent these past three seasons to Television where he has been actively engaged in some eighty-three productions, since 1949. A distinguished actor whose name has appeared on the roster of some of Broadway's outstanding attractions, he has appeared in "Native Son," "Embezzled Heaven," "Othello," and "Our Land." During the course of this season he has portrayed featured roles in the Cape Cod Music Circus productions of "Kiss Me, Kate" and "Where's Charley?"

PAUL J. PHILLIPS (Rocky) has proved his ability at being able to embrace almost any assignment in the lively arts. Throughout the current season Mr. Phillips has been serving as assistant stage manager as well as actor and technician. His recent appearance with the original CBS-TV cast in "Here's Mama" brought him critical accolades from both critics and audiences alike. His previous summer stock engagements in which he has made his mark have included featured roles with Vivian Blaine in "Light Up the Sky;" with Ann Dvorak in "Anna Lucasta" and Bela Lugosi in "Arsenic and Old Lace." He is currently on leave of absence from the cast of "Point of No Return" the current Broadway hit starring Henry Fonda which Mr. Phillips will return to upon the completion of the Cape Playhouse season.

PAUL BERTELSEN (Irv) will with his performance in "Gramercy Ghost" add even further laurels to an already distinguished career. A graduate of the Dramatic Workshop of the New School, Mr. Bertelsen can boast of some twenty odd performances in summer theatre, including roles in "Corn Is Green," "Bishop Misbehaves," "Little Man" and "Take A Dream" to mention only a few. As a designer his position is undisputed in the profession for his settings have graced the stages of many outstanding theatres including the Chapel Theatre in Great Neck; the Peterborough Players in New Hampshire; and Equity Library Theatre. This season as scenic designer for the Cape Playhouse his record of consistently superlative settings can best be substantiated by the words of one of Cape Cod's leading drama critics who has said "The setting designed by Paul Bertelsen was excellent as usual. Mr. Bertelsen is a living refutation of the dictum that you can't turn out a masterpiece every week, because that is what he has been doing."

DANIEL WALKER (Assistant Driver) makes his debut at the Cape Playhouse with his performance in "Gramercy Ghost." However it has not been an idle summer for Mr. Walker. He has throughout the current season served on the staff roster in any one of a dozen capacities. His appearance in this current revival shows but another facet of this talented young technician who in the Fall will attend Carnegie Tech majoring in acting and directing.

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